TENNESSEE FOLKLORE SOCIETY

BULLETIN

Contents

Cindy Give Out a Singing to Her House . . p. 76

Notes on Folklore Bibliography . . . . . p. 97

Announcements . . . . . p. 101

VOL. III NUMBER 4

November, 1937

CINDY GIVE OUT A SINGING TO HER HOUSE

Kelly and his folks were sitting in the main room of their house on Monday morning after meeting day. They had done with breakfast and were waiting for daybreak.

"Do you reckon they's any harm in picking the banjo and fiddling and such-like?" Hebron was worried. He had been to meeting the day before and heard the preachers get strong on doctrine and talk how instruments to make music belonged to the devil.

"Hit stands to reason," Kelly answered him back to settle his mind, "that banjo picking and fiddling and sich ain't no harm effen they air kept out of meeting. The Old Man ain't agin musicianers effen they keep to their proper place."

"Well, I reckon I'll keep hold on the old banjo, then," said Hebron picking away at Kelly's old banjo and singing low to himself an old mountain song ballad. He was practicing for his turn to lead the singing at the school the next Sunday night.

The singings every Sunday night were a part of the school that the mountain folks liked best. Everybody gathered around the two big fireplaces in the house where the girl scholars lived. The teacher folks and scholars that stayed at the school met with scholars and home folks from the settlement about the school to sing the whole enduring evening.

Folks never got over being shamed and shy to start off the school singings with the old time song ballads. First they always let the scholars sing song ballads learned at school till folks got limbered up to sing good. Then somebody started singing some old time song ballad and the others joined in one at a time to sing their best.

Every scholar had a favorite song ballad to start off with whenever it was his turn to lead the school singing of a Sunday night. Hebron aimed to start off his turn with "Hear the Wind Blow." He kept picking away on Kelly's old banjo and singing the chorus over to himself:

"Hear the wind blow, dear,
Hear the wind blow,
Lean your head over,
Hear the wind blow."

Hebron had in mind he had but to start off good and folks would sing nigh all the song ballads they knowed before they set out for home. He wished Becksie Fields would be there to sing "You Got to Walk That Lonesome Valley," but he reckoned folks could maybe beg her girl, Lexie, to sing it if Becksie weren't there. The older folks sometimes sang old-time song ballads that the scholars never knowed.

Kelly sang sometimes at the school singings and he knowed song ballads most folks never learned. Everytime he started off to sing saying to the folks that begged him, "I air too shamed to sing out a great sight, but I reckon they ain't nobody kin beat me a-singin' song ballets whenever I onct bust out a-doin' hit, fer I shore lernt a mort of song ballets frum my foreparints." Hebron was uncommon proud of his Pap's

knowledge of song ballads. He wished he could pick the banjo and sing good as Kelly.

Whiles he was still picking away, Cindy Dixon came riding by just after daybreak and hollered to Sally that she aimed to light down and come in. Hebron went off to pack up water before he started to school. That left Sally and Cindy to talk out the news of the settlement.

"I jest stopped in to pull off this here yarn waist," Cindy said to Sally. "The air were a mite chilly whenever I started out and I put on one of my old yarn waistes to keep down the misery in my breast. I put a cotton waist on top for looks and now I aim to pull off that yarn waist fore I go on up to the school."

"You aim to take up larning, Cindy?" asked Sally, deviling Cindy.

"Sally, I don't figger I air natured to take larning. I ain't going to the school fer larning noway. After meeting I give out a singing to my house this coming Saturday night and I got to get my house fixed decent. I aim to ask the teacher women to trade me some papers to paste my house. I heard them folks pays out cash money fer paper jest to be reading in to pleasure theyselves. Air they any truth in hit?" Cindy didn't have no faith in tales like that.

"Hit's a fact," Sally told Cindy, "they lay out cash money fer books and papers jest to read in fer pleasurement. Hit shore air a sight, though, how lasty them papers air, a-going all over the settlement, being

used fer the reading and whenever the reading air all used up, they air used fer to line houses to make 'em more purtier and more warmer."

"I reckon going all them rounds the papers gits nigh't wore out fore folks gits 'em to paste their houses." Cindy misdoubted papers were that lasty.

"Right there ye air mistook," said Sally. "Going all them rounds them papers never gits all nasty or tore up. Folks air that careful of 'em. They's something kinda techous about books and sich whenever ye git minded how much larning they got in 'em what's all wasted effen they gets tore up. I heared onct that folks out in the level country was knowed to burn up old books, not keering to keep 'em. Ain't it a shame to turn that wasty of civilization?"

Cindy was grieved to hear tales like that. "Hit's shore a stinking shame," she lowed, "about burning books. I allus wished I had a book my own self. I'd love to have hit to keep though I never knowed how it read in hit."

Sally thought how the teacher women would get busy learning the younguns before Cindy got to the school, without Cindy made haste to start off from Sally's house. Right soon she made bold to speak her mind to Cindy, though she had her house all redded up and would love to talk out all the news with Cindy.

Cindy took Sally's word about getting to the school before the day's learning started up. She weren't done talking, though, no more than Sally were and she kept hollering

back news till Sally couldn't even see the tails of Cindy's bonnet flapping as her nag trotted along out of sight.

Cindy got to the school before the scholars that lived there had got the work done up about the place. As she went up the steps to the Biggest Teacher's house she could hear folks singing about their work same as they done out in the settlement. While Lissie set the table for the next meal's victuals Cindy could hear amongst the clatter of forks and spoons the pleadinds of "Lady Margaret."

"Oh, mercy give me now I pray,
Oh, mercy give to me,
And save me from an awful doom
To sink in the deep blue sea."

Mose was doing a woman's work packing the milk to the kitchen after doing the milking. He was glad to do it, though so's he wouldn't have to beg-take larning. When Cindy passed him packing the milk buckets he showed he were happy for he were singing song ballads at the top of his voice. He had got to the last verse of a mighty sad tune called "Lord Thomas."

"Oh, mother, oh, mother, go dig my grave,
Go dig it long and deep.
And bury fair Ellender in my arms,
And the brown girl at my feet."

It was a song ballad Cindy larned from her mammy and her aunt Cindy before her. Mose sung it so good Cindy was still sopping her eyes when she told the Biggest Teacher what for she come.

The Biggest Teacher was in too big haste to get to

the main school house and tend to larning. She told Cindy to go see the Little Teacher about papers to paste her house for the singing. Cindy was packing two jugs of buttermilk she fetched in her saddle bags to trade for papers, not wanting to beg-take nothing. She had aimed for the Biggest Teacher to have the buttermilk, but she turned right around and packed it every drop to the Little Teacher's house.

The Little Teacher wanted the buttermilk so bad she fixed and traded Cindy more papers than she could pack home on her nag. Cindy made her freely welcome to be at the singing come Saturday night.

Cindy's house was the favoritest house in the settlement to have a singing because her first man, Sam, had traded for an organ whenever he were working at public works and making good cash money. Cindy would play chords on her organ for folks to sing by and it helped out the singing a great sight. She was the onliest woman in the settlement with an organ in her house.

Whenever folks started to come to the singing at Cindy's house she were mighty proud she had her house pasted and fixed decent. Hetty and Hatty, two of Shade Bates and Marthy's girls, named to match, help Cindy fix her house. They saved all the purtiest leaves of the papers whenever they pasted the house and lined the outside wall of the fron' gallery so's the neighbors riding by or a-foot could see how pert Cindy had her house fixed. Inside the house they pasted all the leaves of papers right side uppards so's a-body could go on using the reading if he was a mind to.

Some purty cards the Little Teacher give Cindy, Hetty and Hatty took and strung on a twine string and stretched acrost the room over folks' heads. They fixed a flower pot to set on the organ and told Cindy to spread up the beds with her granny's best coverlets a little spell before the company started to get there.

Cindy was that proud of her house she stopped in from a trip to the store to do trading and told Becksie Fields pine-blank how Marthy's girls fixed everything. The main room of Becksie's house had just that very day got fixed with brought-on paper to fix houses and Becksie named it to Cindy how fine her own house looked. And she told too how Lexie picked blackberries and sold them in the coal camps to buy the house paper outen the goods-book and Lexie cut and her and her Pap fixed the house paper on the walls.

"I own up," Cindy said to Becksie. "Your house air the first one in the whole settlement besides up to the school house to have the walls lined with brought-on wall paper. Them flower blooms on the wall looks purty fer a fact, but they ain't no call fer me to git prancy like that. I got habited to walls lined with leaves outen the goods-book or reading-papers. I reckon my house looks uncommon fine the way hit air fixed. Yo jest come to the singing and see fer yourself."

For a fact Becksie did go to Cindy's singing. Lexie begged her Pap and Mammy to go holp make the crowd bigger fer folks had talked a heap and Cindy had a bad time

since her first man died and she had married Ishmael Dixon. George and Becksie were a sight to humor Lexie so they give in to be at the singing though they wouldn't give snow water to Ishmael, Cindy's man.

Becksie and George lived but a mile up Piney Creek from Cindy's house by the house for meeting and they walked slow not wanting to be the first of the crowd to get there. Going along they talked together how Ishmael weren't no hand to get hisself up a job of work and how he let Cindy's place run down, not tending the fields hardly none. George said he took notice the roof to Ishmael's cowshed were fastened down with rocks, Ishmael not stirring hisself to get nails to fix the roof on with.

"But Ishmael air a good singer of song ballets, George," says Becksie, not wanting to fault Ishmael too much. "Though he don't know nigh as many song ballets as Kelly, he kin sing a heap louder. Many's the time I hear him plain whenever he sets on Cindy's porch and sings song ballets of a evening."

"I reckon Ishmael kin tote a tune," George answered back to Becksie. "But he shore ain't work brittle. We better hush now though fer we air nigh to Cindy's house."

Cindy made all the folks freely welcome whenever they got to her house. They bragged on her house being fixed so pretty, and it pleasured Cindy. Some folks made bold to ask where was Ishmael keeping hisself and a crowd gathered at his house.

"Ishmael he went off to pay the taxes," Cindy said

whenever folks inquired. "He never had no cash money but he took four big baskets he weaved setting by the far and he aimed to trade them baskets in fer taxes. He toted his old hog rifle too, though I don't know effen he aimed to trade it er not."

Folks 'lowed the singing would have to start without Ishmael and they started begging Cindy to play the organ. Like always Cindy claimed she couldn't play any tune but she gave in to try. "Turkish Lady" was the song ballad Cindy loved the best and she started off the singing with it the way she used to when Sam and her had singings at their house. Ishmael's little girl had in mind one verse and she joined in to sing it with Cindy.

"She wears gold rings on every finger,
And on one finger she has three;
There's enough gay gold around her middle
To buy half of Northumberlee."

Lize liked to sing about finger rings and she said whenever Cindy stopped singing, "That shore air a good song ballet."

The singings at folkses houses in the settlement were a mite different from the singings up at the school on Sundays. At houses in the settlement folks sang just the old time song ballads and everybody sang to himself, all the other folks listening and telling him how the words went if he forgot.

Right near the first Becksie was begged into singing "You Got to Walk That Lonesome Valley." Shade Bates sang "Barbary Allen" one way and Nelt sang it a different way.

Uncle Blessing nigh broke down whenever Mort Collins sang "Pretty Polly." One verse goes,

> "He stabbed her to the tender heart which made the blood to flow;
> Away into the grave her fair body he did throw.
> He throwed the dirt over her and left her there alone
> With no one to weep but the little birds to moan."

Uncle Blessing waited till Mort sang clear through to the end. Then he just hollered out the way he felt about it. "The low-down dawg he orter got the daylights plumb skeered outen him, up and killing her like he done."

"Like as not folks never wanted to hear no sich sad-like tune, but I jest bust out singing hit." Mort was that sorry he got Uncle Blessing stirred up with singing "Pretty Polly."

Kelly spoke up then, him having a great sight of knowledge on song ballads. "I reckon most nigh all the old time regular ballets has got sad-like tunes and sad-like stories too. 'Tother day I counted up and I never come acrost no great sight of them fritter-minded song ballets 'cepting 'Sourwood Mountain.' They was the 'Swapping Song' and 'Old Maid Ballad' and the 'Frog Went A-Courting' and 'No John No' and 'Loving Bachelors.'"

"I reckon they's all the foolish song ballets we got need fer," said Sally after Kelly got through talking. "Folks has to feel purty prancy to sing them fritter-minded song ballets, 'cepting 'Sourwood Mountain.' Folks busts out singing hit jest any old time. 'Tother foolish

song ballets mostly gets sung at gay times like wedding frolics."

Seeing the singing had let up for talk, the Little Teacher put in to ask Nelt how come song ballads turned out different.

"A lot of quare things happens to song ballets," Nelt told her. 'The Feuding Song' and 'Sourwood Mountain' ain't the same in two settlements on account of they put in different names and things. 'Barbary Allen' air sung different ways, I figger, 'cause folks fergot how hit went by rights and fixed hit up best ways they could and nat'rally different folks fixed hit different ways.

"They's times when folks fergits how a song ballet goes and jest lets the end of hit drap right in the middle maybe. 'Charming Beauty Bright' ain't got but three verses now the way folks sings hit. 'Tothers air losted. Granny could track them old song ballets clear back to the old country acrost the waters and she 'lowed hit orter have 'leven verses any ways.

"They's times when different song ballets gits mixed up till ye cain't tell which frum tother, fer some song ballets kin swap verses 'thout no great sight of harm."

"Song ballads changes names, too," Kelly was starting to say, but Sally shamed him with saying,

"Kelly, you ain't got no call to set there bragging up yore knowledge of song ballets. Hit ain't right nor modest. Anyways Cindy wants ye to sing 'Leetle Bessie,' the song ballet her man, Sam, loved so good."

To pleasure Cindy, Kelly took down Sam's old fiddle from over the fireboard and laying it on his lap, he played and sang "Little Bessie" as much like Sam as he knowed how. He leaned back his chair against the fireplace and sang clear through the thirty-six verses, stopping every little spell to catch his breath and sop his eyes. Other folks were sopping their eyes, thinking what a sad story it was about "Little Bessie," and it was the favorite tune of Sam and him dead now.

Hearing Kelly sing "Little Bessie" put Cindy all in a franzy grieving for Sam, and folks stopped the singing and told ghost tales to lead Cindy's mind away from Sam.

George took Becksie home when the tales started for she couldn't bear to hear things that got her all nervoused up. Other folks all stayed and listened at Uncle Blessing telling a ghost tale how they were a wagon withouten no driver come lumbering up Defeated Creek.

After Uncle Blessing, Kelly told a ghost tale to the crowd. When Kelly's tale was done told, the crowd broke up and folks started off home looking careful and talking low for being afraid of ghost spirits in the night time. Cindy begged Hetty and Hatty to stay at her house, for Ishmael hadn't got home yet though the singing was over and done with.

REGULAR SONG BALLADS WITH THE TUNES SET DOWN

(Illustrative of materials mentioned in foregoing section)

"They ain't nary grain of use setting song ballets down in writing to keep, lessen you make folks know they belong to be sung. So's hit comes natural to put first in the book them song ballets with the tunes set down to give folks the notion how the mountain song ballets have got tunes and belong to be sung."

To emphasize the mountaineer's view that ballads exist only to be sung, there are placed at the beginning of this group of songs with recorded music, three songs about "singing different times a day." These three songs do not have music "set down" but they are expressive of the feeling that ballad singing belongs to any part of the day.

There are in this group fourteen ballads with music; for "Barbary Allen" there are "two different tunes to sing hit by."

The music given here is merely the simple melody for the voice. It was difficult to record the music because "music marks" are a total mystery to the people who sang and often they were suspicious and hesitant as they usually are about mysteries. It was difficult also because copying music takes more repetition on the part of the singer than mere copying of words and mountain singers do not like to repeat a ballad at one sitting, once it has been sung. There was sometimes argument about "how the tune went," but as Kelly said, "Every person has got a born right to

sing hit his own way." So that each of these songs was recorded as the singer pleased to sing it, in spite of comments from his listeners.

1

The Tally Song or Singing in the Morning

(Kelly Combs sang this ballad as he and Sally and I rode out to Blackey, Kentucky, in his wagon to bring back supplies for the school one morning in the summer of 1931.

When the mountain tops
Through rosy mist is showing,
And the woods all green a-growing,
When with merry ripple
All the creeks are flowing,
Then I sing along my way.

When the morning dew
Is still on blossoms clinging,
And the lark his song is singing,
With my shoulder pack, and
Song ballads gaily singing,
To the road I'll take my way.

He called it "The Tally Song" because he learned it from a Tally (Italian) when he was working on the "public works" when the railroad was being put through his section of the country. He had his son, Tommy, copy the song.

She'd Sing All the Day

(Becksie Fields sang this song early in summer of 1930.)

All in the sweetest summer time,
In the middle of the morn,
A pretty maiden then I spied,
The fairest ever born.

Chorus

Then sing, blow away the morning dew,
The frost, or the snow.
Blow away the morning dew,
How sweet the winds do blow.

She gathered of the lovely flowers,
And sang away all gay.
And in a pretty, green-like bower
She'd sing all day and play.

The pretty laurel by the brim,
The ivy too as well,
The little primrose pale and slim,
And the whitey snowdrop bell.

Becksie said she liked the song because she had always wished she could sing and play and gather flowers all day just to get the feel of it and not be "plumb drug out from working and slaving."

3

Sing in the Evening Time

(Kelly Combs said this song was taught him by his grandmother who loved the evening time when folks got resty from the day's work and took pleasurement in singing.)

All things made by our God and King,
Lift up your voices and with us sing,
The setting sun with golden beam,
The silver moon with softest gleam.

Chorus
Sing, praise Him, halleluia!
Halleluia! Halleluia! Halleluia!

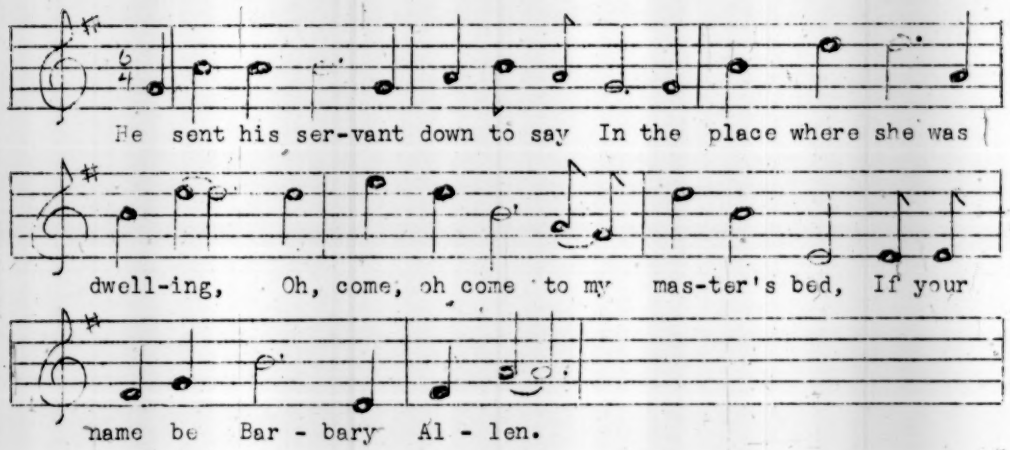
In rushing wind that is so strong,
The clouds that in heaven sail along,
The rising moon, sing and rejoice,
In the light of evening find a voice.

Kelly said this was not a hymn tune because he had never heard it in meeting.

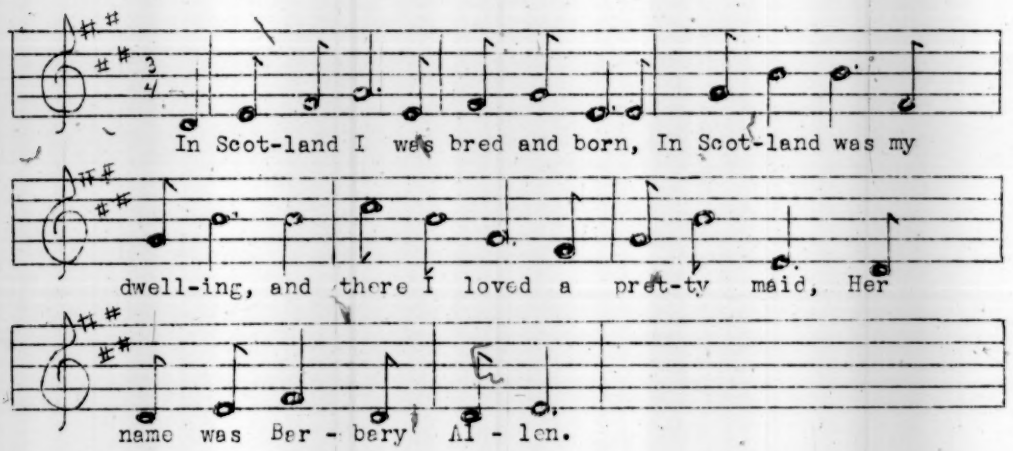
Following these three songs "about singing different times of day" come fourteen songs with music. There are two different musical scores for "Barbary Allen," only one for each of the other ballads.

LORD LOVEL AND LADY NANCY

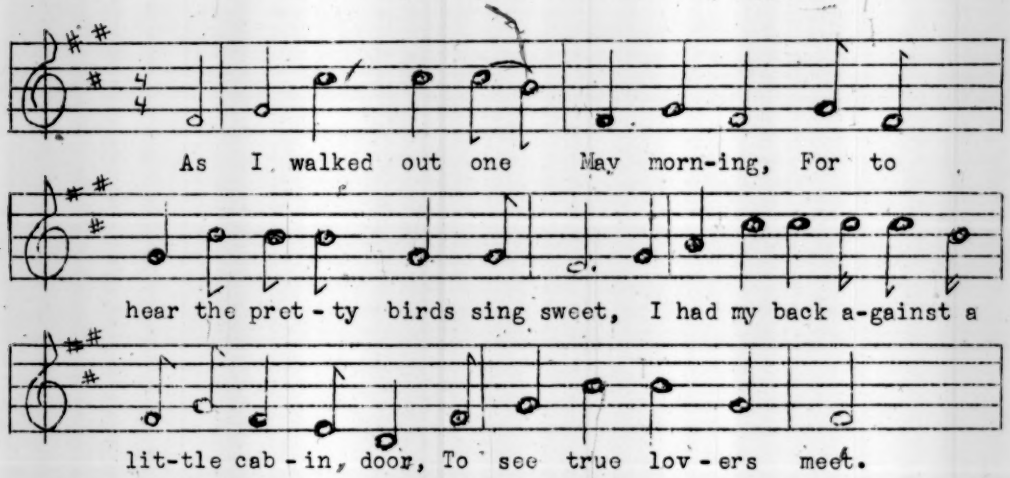
BARBARY ALLEN



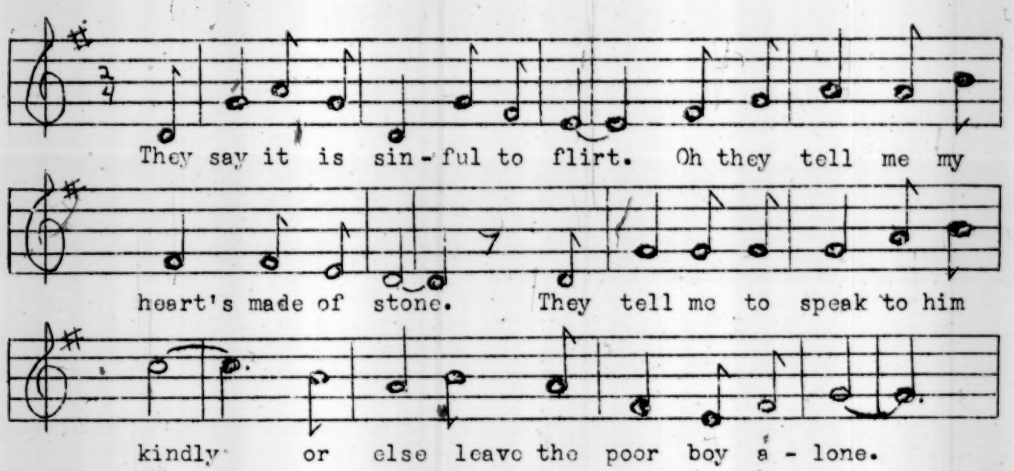
BARBARY ALLEN



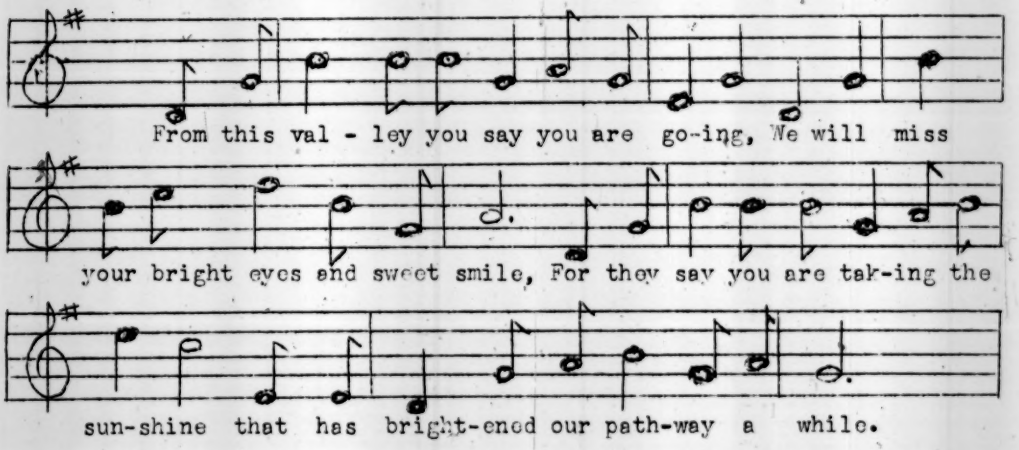
ONE MAY MORNING



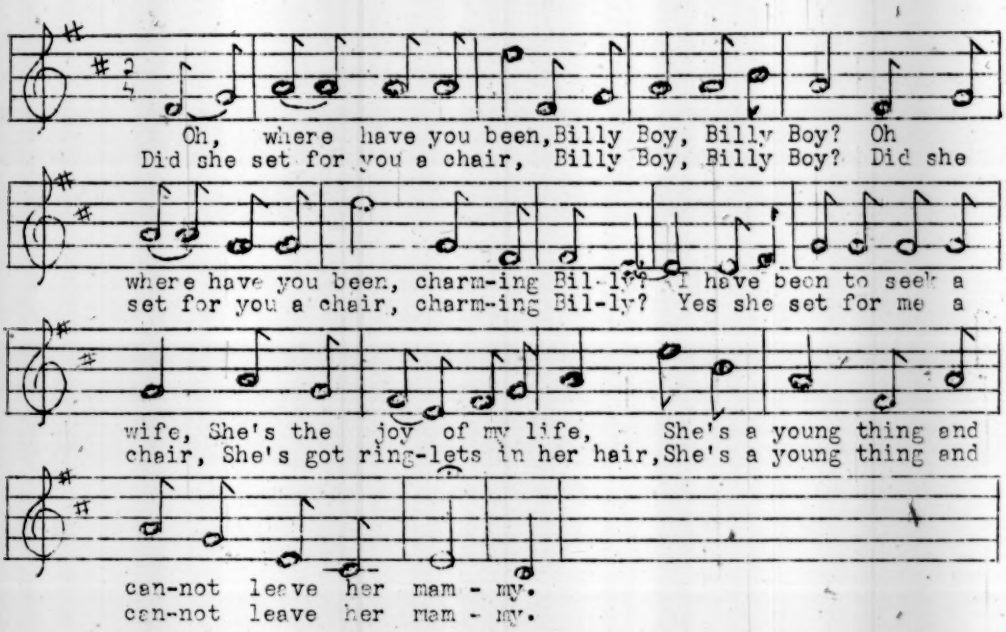
SINFUL TO FLIRT or THE WHITE ROSE



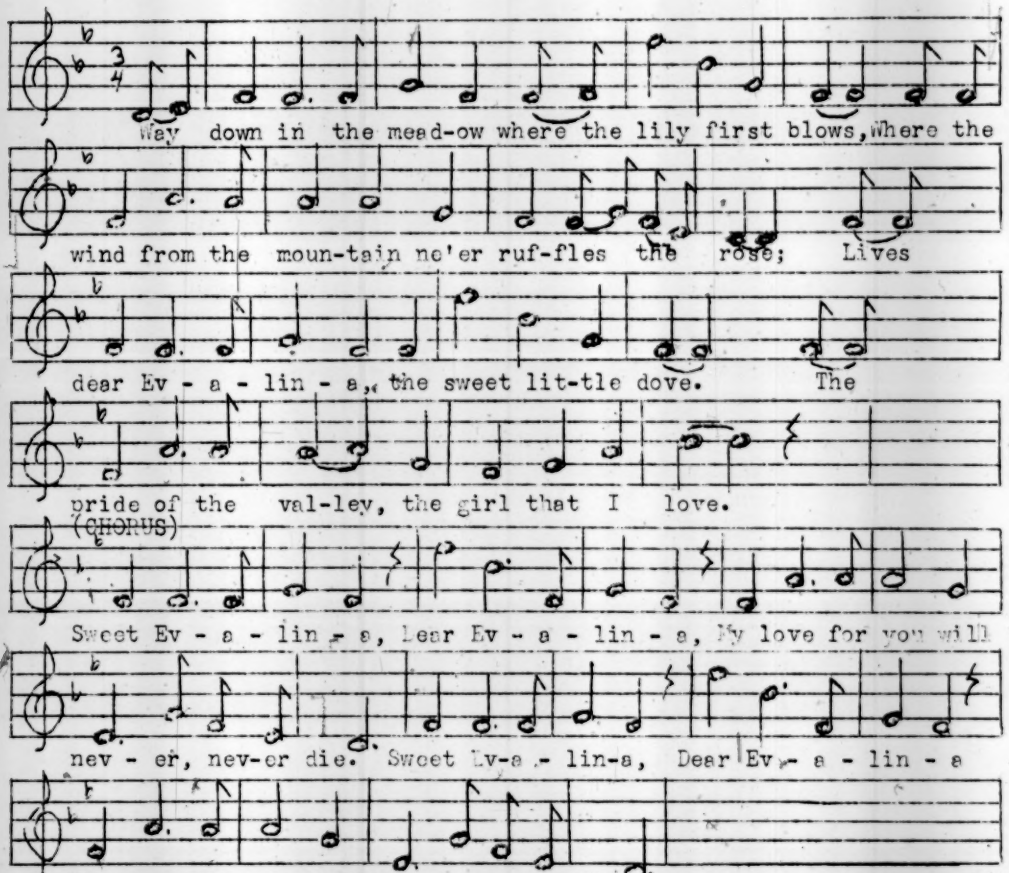
RED RIVER VALLEY



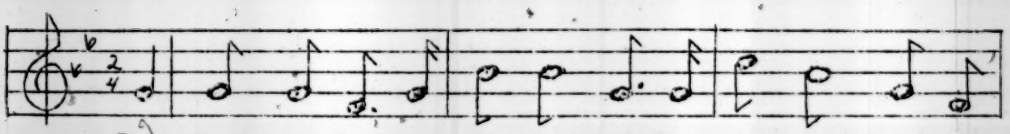
BILLY BOY



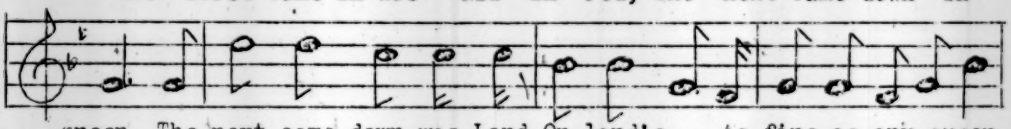
EVALINA



LITTLE MATTHEW GREW

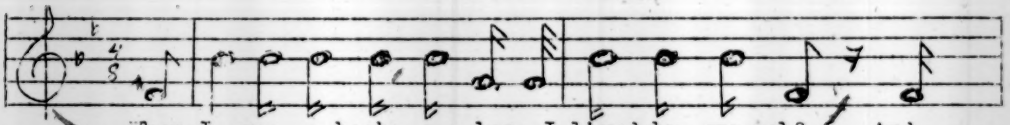


The first came in was all in red, The next came down in

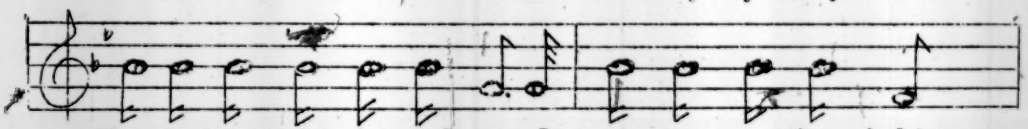


green, The next came down was Lord Or-land's wife, As fine as any queen.

WHEN I WAS A BACHELOR

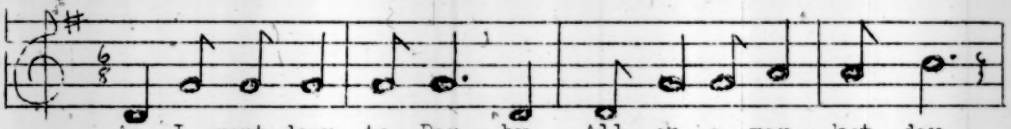


When I was a bach- e - lor I lived by my-self, And

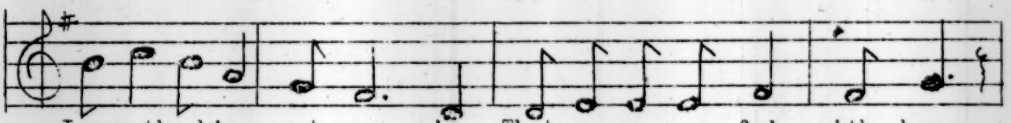


all the bread and cheese I got I put up - on the shelf.

THE DARBY RAM

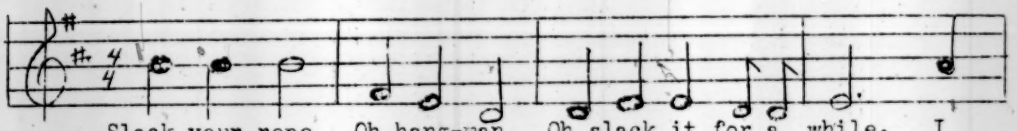


As I went down to Dar - by, All on a mar - ket day,

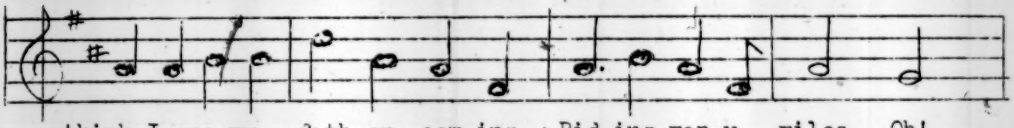


I saw the big - est ram, sir, That ev-er was fed with hay.

THE GALLOWS TREE

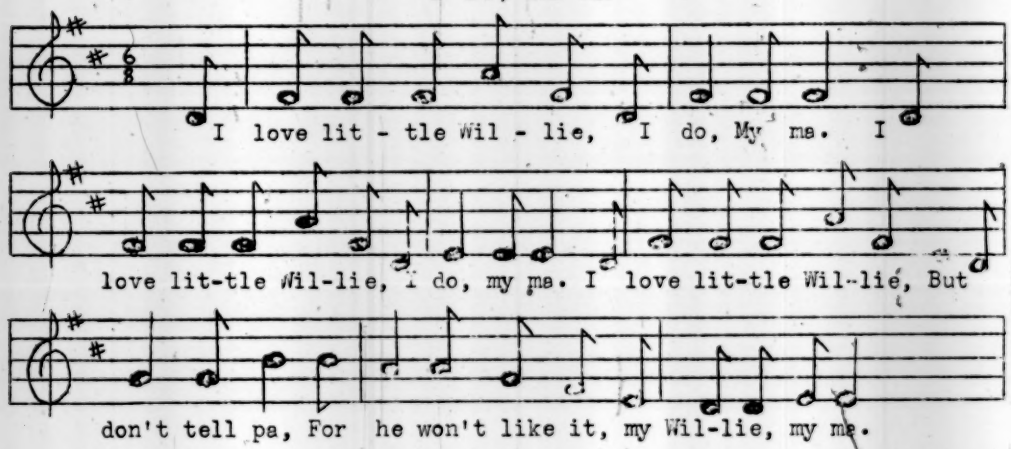


Slack your rope, Oh hang-man, Oh slack it for a while. I

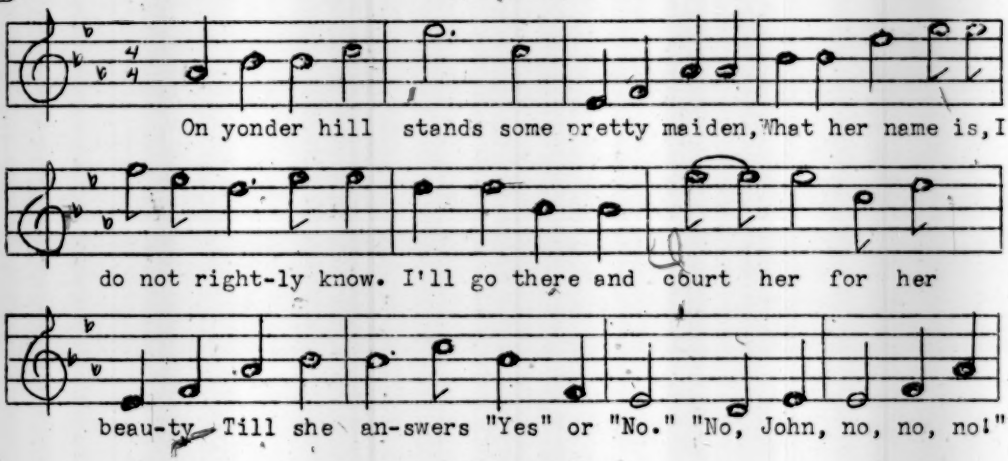


think I see my fath-er com-ing, Rid-ing man-y miles, Oh!

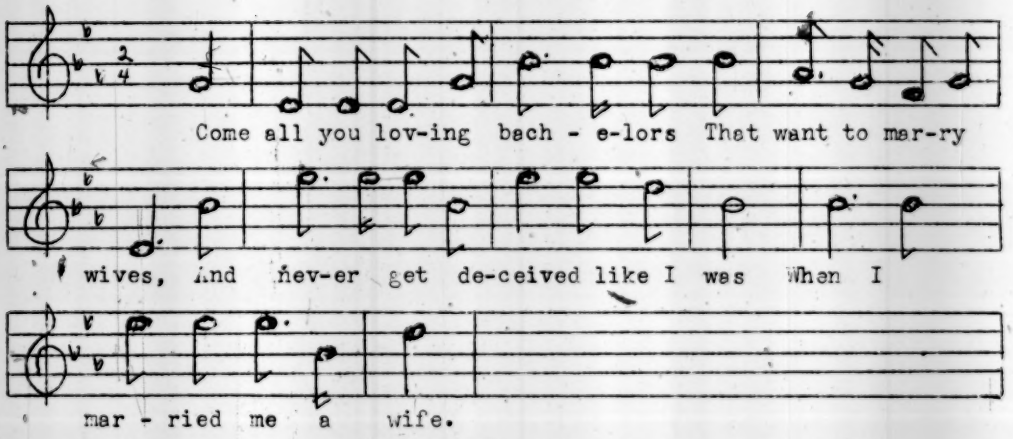
I DO, MY MA



NO, JOHN, NO



ALL YOU LOVING BACHELORS



Marie Campbell

FOLK-LORE BIBLIOGRAPHY

III: Some recent publications dealing with folk-song: A-Ho (to be continued).

Anderson, Geneva, "A Collection of Ballads and Songs from East Tennessee," Tennessee Folklore Society Bulletin, II (1936), 3.

Barbeau, Marius, "Folk-Songs of Old Quebec," National Museum of Canada, Bulletin 75, Anthrop. Series, No. 16 (1937), Ottawa.
Illustrations and music.

Barbour, Frances M., "Some Fusions in Missouri Ballads," Journal American Folk Lore, XLIX (1936), 207-214.
On "the shifting of stanzas from one ballad to another."

Barry, Phillips, "American Folk Music," Southern Folklore Quarterly, I (1937), 29-47.

Bishop, Fern, "Songs My Grandmother Sang," JAFL, XLVIII (1935), 379-83.
From Jefferson County, New York.

Blegen, T. C., and Ruud, M. B., Norwegian Emigrant Songs and Ballads, 1936 (Minnesota Univ. Press and Oxford Univ. Press).

Botkin, B. A., The American Play-Party Song with a Collection of Oklahoma Texts and Tunes, University of Nebraska Dissertation, 1937.

Bowman, James C., "Lumberjack Ballads," Michigan Historical Magazine, XX (1936), 231-45.

Brewster, P. G., "Traditional Ballads from Indiana," JAFL, XLVIII (1935), 295-317.

_____, "Game-Songs from Southern Indiana," JAFL, XLIX (1936), 243-262.
Songs and music.

_____, "The Battle of New Orleans," SFQ, I (1937), 25-27.
An example of communal composition.
Both words and music. O. H.

Cambiaire, C. P., East Tennessee and Western Virginia Mountain Ballads, 1933 (London: The Mitre Press).
Reviewed unfavorably by A. K. Davis in Modern Language Notes, LII (1937), 150-151.

Carter, Isabel G., "Some Songs and Ballads from Tennessee and North Carolina," JAFL, XLVI (1933), 22-50.

Cary, M. B., Jr., "Mademoiselle from Armentières," JAFL, XLVII (1934), 369-76.

Chickering, Geraldine J., "The Origin of a Ballad," MLN, L (1935), 465-68.

Churchill, Irving L., "Shenstone's Billets," PMLA, LII (1937), 114-122.
About an unpublished collection of "eighteen leaves of manuscript" of Shenstone's ballad collection.
C. H.

_____, "William Shenstone's Share in the Preparation of Percy's Reliques," PMLA, LI (1936), 960-74.

Damon, S. Foster, "The Negro in Early American Songsters," Papers of Bibliographical Society of America, XXVIII (1934), 132-163.

_____, Series of Old American Songs, 1936 (Providence, R. I., Brown Univ. Library).
Facsimile reproduction of rare songs from 1759-1858.
Rev. in American Literature, IX (1937), 108-09.

Davis, Arthur Kyle, Jr., Traditional Ballads of Virginia, Collected under the Auspices of the Virginia Folk-Lore Society, 1929 (Harvard Univ. Press).
About 50 variants with music.

_____, "On the Collecting and Editing of Ballads," American Speech, V (1930), 452-55.

_____, "Folksongs in Virginia," University of Virginia News Letter, VIII (1932), No. 9.

_____, Reviews of books of folk songs, MLN, L (1935), 102-06.

_____, "Some Recent Trends in the Field of Folksong," SFQ, I (1937), 19-23.

Day, Cyrus L., and Murrie, Eleanore B., "English Song Books, 1651-1702, and Their Publishers," Library, 4th Series, XVI, 355-401.

Densmore, Frances, "Cheyenne and Arapaho Music," Southwest Museum Papers, No. 10, 1936 (Los Angeles: Southwest Museum).
Illustrations and music.

_____, "The Alabama Indians and Their Music," Straight Texas, p. 270, 1937 (Austin).

Dobie, J. Frank, and Boatright, Mody C., Straight Texas, (Pub. of Texas Folk-Lore Society; XIII), 1937 (Austin).
Variety of folklore by about twenty contributors.

Elmquist, Karl E., "Robin Hood: Bibliography," Notes and Queries, CLXVIII (1935), 369.

Fletcher, John Gould, "The Ozark Singer," Criterion, XVI (1936), 1-13.
Songs and ballads. O. H.

Fuson, Harvey H., Ballads of the Kentucky Highlands, 1931 (London: Mitre).

Gellert, Lawrence, Negro Songs of Protest, 1936 (New York: American Music League).

Gerould, G. H., The Ballad of Tradition, 1932 (Oxford).

*********, "False Lover Won Back," Golden Book, IX (1929), 50; "Cherry Tree: Kentucky Mountain Ballad," ibid., XIV (1931), 395; "Lord Randal," ibid., XX (1934), 404.

Gray, R. P., "Balladry of New York State," New York History, XVIII (1936), 147-55.
Work done and work to be done on the subject.

Greene, Richard Leighton, The Early English Carols, 1935 (Oxford: Clarendon Press).
Rev. Ang. Beiblatt, XLVIII (1937), 15-19; and by Prof. Carleton Brown in MLN, LII (1937), 125-29.

Gresham, Foster B., "The Jew's Daughter: An Example of Ballad Variation," JAFL XLVII (1934), 358-61.

Harvey, Holman, "It's Swing," Delineator, CXXIX (1936), 10, 11, 48, 49.
Historical sketch of 'swing' music with a glossary of 30 terms.

Hendren, J. W., A Study of ballad rhythm, with special reference to ballad music, (Princeton Studies in English, 14, 1936 (Princeton U. P.).

Henry, Mellinger E., "The Lexington Girl," JAFL, XLII (1929), 247-53.
Analogue of an English broadside ballad, "The Berkshire Tragedy, or, Wittam Miller."

_____, "Ballads and Songs of the Southern Highlands," JAFL, XLII (1929), 254-300.
Versions of Child Ballads.

_____, "More Songs from the Southern Highlands," JAFL, XLIV (1931), 61-115.
Thirty-six songs, including "The Wife of Usher's Well" and "Hugh of Lincoln."

_____, "Still More Ballads and Folk Songs from the Southern Highlands," JAFL, XLV (1932), 1-176.
93 texts including traditional English ballads.

_____, "King Henry Fifth's Conquest of France (Child, 164), A Traditional Ballad not Hitherto Found in America," PMLA, XLVIII (1933), 307-10.

_____, Songs Sung in the Southern Appalachians, 1934 (London).
English and Scottish ballads.

_____, "Nursery Rhymes and Game-Songs from Georgia," JAFL, XLVII (1934), 334 ff.

Herzog, George, "Research in Primitive and Folk Music in the U. S.," Bulletin of American Council of Learned Societies, No. 24 (1936), 561-657, Washington, D. C.

_____, "Observations and Suggestions," SFQ, I (1937), 25-27.

_____, "Musical Typology in Folksong," SFQ, I (1937), 49-55.

(Omitted by mistake from an earlier issue of the bibliography: Farr, T. J., "Riddles and Superstitions of Middle Tennessee," JAFL, XLVIII (1935), 318-336.
Important collection of 110 riddles and 254 superstitions found in and near the mountains of Tennessee.)

H. S.

TENNESSEE FOLKLORE SOCIETY BULLETIN

Volume III Number 4 November, 1937

Published four times a year by the Tennessee Folklore Society

President
T. J. Farr, Cookeville

Vice-Presidents
L. L. McDowell, Smithville Urban Anderson, Knoxville
E. G. Rogers, Carthage

Treasurer
Miss Geneva Anderson, Maryville

Secretary and Editor of the Bulletin
Edwin R. Hunter, Maryville

Membership fee and subscription to Bulletin, one dollar a year

---

1937 Meeting

The fourth annual meeting of the Tennessee Folklore Society was held at Pleasant Hill Academy, Pleasant Hill, Tennessee, on Saturday, November 13, 1937. Although no accurate roll was taken, it is clear that well over a hundred were in attendance. The program was marked by carefully prepared and well presented studies. The items of the program were:

Papers

Champ Ferguson	Mr. C. O. Jett, Sparta
East Tennessee Ballads	Miss Inez Burns, Maryville
Smith County Legends	Mr. E. G. Rogers, Carthage
Peabody College Folklore Studies	Dr. C. S. Pendleton, Nashville
Ballad Hunting in Scotland	Miss Bess Alice Owens, Nashville
Proverbs in the Cycle Plays	Mr. Edwin J. Best, Knoxville
Play Party Games	Mr. L. L. McDowell, Smithville
Ballads and Folk Songs Collected in Knoxville	Mr. Edwin C. Kirkland, Knoxville

At the morning session President T. J. Farr of Cookeville gave his presidential address, and there were two enjoyable and well executed program features of games, dances and music, one by the representatives of the Alpine School directed by Messrs. Kline and Cantrell, and one by Pleasant Hill Academy students directed by Mr. R. W. Hampton.

The officers for 1938 are: T. J. Farr, Cookeville, President; L. L. McDowell, Smithville; E. G. Rogers, Carthage; and O. M. Fogle, Pleasant Hill, Vice-Presidents; E. R. Hunter, Maryville, Secretary and Editor; and Miss Geneva Anderson, Maryville, Treasurer.

The 1938 meeting place is at the Baxter Seminary, Baxter.

At the suggestion of President Stith Thompson of the American Folklore Society, the Tennessee Society made plans to be represented, if possible, at the meeting of the National Society at New Haven, December 27 and 28.

The Leading Article

The principal article in this number of the Bulletin, entitled "Cindy Give Out a Singing to Her House," is a small section of an extensive collection of Kentucky folk materials made by Miss Marie Campbell, the main body of which she submitted at George Peabody College for Teachers as a thesis for the Master of Arts degree in English in August, 1937. Miss Campbell taught for a number of years in an Eastern Kentucky community, where she collected her material.

Her study is notable for its inclusiveness, for many notable discoveries of materials heretofore unrecorded in the United States, but especially we feel, for its sympathetic spirit. Miss Campbell so identifies herself with her people that one feels she is writing for them rather than about them. The medium in which even the expository passages of comment are written is the vernacular of these folk. Her principal source of information was Kelly Combs, a mountain man of fine understanding and native poetic insight, of whom she has made much; he is principal raconteur but he is also, under her hands, a living personality.

We have discussed with Miss Campbell the absence of phonetic spellings to indicate the pronunciation of the vernacular. For example, she consistently spells her present participles with a full -ing. This, she insists, is not because her people pronounce a full -ing but because no one else does either in informal discourse, so why spell it otherwise here as if they were peculiar in omitting the final consonant? She feels also, and we agree, that the real feel of the vernacular is in the vocabulary and idiom rather than in the pronunciation.

Miss Campbell's complete study is at the Peabody College Library in Nashville. We hope sections from it will appear elsewhere soon. The author is at present teaching in Grantsburg, Illinois.

* * *

Contributions for use in the Bulletin should be sent to Edwin R. Hunter, Maryville College, Maryville, Tennessee